DOCUMENT RESUME

ED 291 632 SO 018 657

AUTHOR Dunn, Phillip C.; And Others

TITLE Promoting School Art: A Practical Approach.
INSTITUTION National Art Education Association, Reston, Va.
PUB DATE 87
NOTE 68p.
AVAILABLE FROM National Art Education Association, 1916 Association Drive, Reston, VA 22091.
PUB TYPE Guides - Non-Classroom Use (055) -- Viewpoints (120)

EDRS PRICE MF01 Plus Postage. PC Not Available from EDRS.
DESCRIPTORS *Art Education; *Childrens Art; Community Cooperation; Cooperative Planning; Curriculum Development; Educational Finance; Participative Decision Making; *School Community Relationship; Student Projects; *Teacher Administrator Relationship

ABSTRACT

This publication provides art educators with a plan for becoming effective advocates for school art programming and management. Chapter 1 is designed to stimulate change in programs that train art educators, to offer practical guidelines and techniques for obtaining operational support for school art programs, and to describe various marketing strategies for these programs. The importance of opening, maintaining, and enhancing levels of communication with educational decision makers who want to maintain effective school and community relations, as well as the need to develop leadership, is stressed. Chapter 2 describes the organization of schools, budgeting process, sources of school funding, function of the school board, and planning strategies. It explains how the art educator can assist the school district by supporting programs and activities designed to promote the system. Eleven planned steps for communication with administrators and school boards are suggested. Chapter 3 describes the legislative process in relation to the arts and techniques for effective lobbying. It also provides a list of associations concerned with art at the national, state, and local levels and describes the development of an art organization, with a step-by-step format. Chapter 4 explains the use of the media for desired publicity, with suggestions for obtaining and designing publicity releases. Sample publicity releases are included. Chapter 5 discusses the growth of art education programs during the last five years, noting a strong trend toward increased public support. The document includes a list of suggested readings. (NL)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

ED 291 632

Promoting School Art:

A Practical Approach

U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

☒ This document has been reproduced as received from the person or organization originating it.

☐ Minor changes have been made to improve reproduction quality.

• Points of view or opinions stated in this document do not necessarily represent official OERI position or policy.

Phillip Dunn

SO018657

"PERMISSION TO REPRODUCE THIS MATERIAL IN MICROFICHE ONLY HAS BEEN GRANTED BY

D. G. Cannon

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

PROMOTING SCHOOL ART:

A PRACTICAL APPROACH

Phillip C. Dunn

with

Russell Jewell
Miriam Luftig-Clifton
Carl Skinner
Denice Sullivan

1987

Copyright © 1987 by the National Art Education Association

All rights reserved. No part of this book may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopying, recording, or by any information storage and retrieval system, without permission in writing from the Publisher.

National Art Education Association
1916 Association Drive
Reston, Virginia 22091

CONTENTS

Forward i

1. OPPORTUNITY ONLY KNOCKS ONCE (EVERY TWENTY YEARS) 1

2. THE SCHOOL AND COMMUNITY: HOW TO INFLUENCE EDUCATIONAL DECISION MAKERS 15

3. SCHOOL ART AND THE LEGISLATIVE PROCESS: HOW TO INFLUENCE ELECTED AND APPOINTED DECISION MAKERS 27

4. MASTERING THE MEDIA: HOW TO MAKE GOOD NEWS FOR SCHOOL ART 40

5. FACTS AND FIGURES ABOUT SCHOOL ART: SOME FINAL OBSERVATIONS 51

References 55

Suggested Readings and Resources 56

Foreword

In the spirit of working smarter - not harder and in an attempt to "practice what I preach" many of the materials for this book were originally collected and researched by students enrolled in a graduate seminar in art education entitled School and Community Arts Management which I taught during the Fall 1986 semester at the University of South Carolina. These student generated materials were then combined with a series of addresses that I was privileged to give at several state art education conferences during 1985 and 1986. In this way I hope I have provided both my students and my colleagues with a concrete example of how we can begin to maximize our resources.

We are presently confronted by an almost astounding shift in the priorities of our society in terms of public education, and the potential for advancing school art is staggering. Whether-or-not we can capitalize on this potential, however, remains to be seen. In order to do so, I firmly believe that we must commit ourselves to becoming more adept at "playing the game."

This book has been designed to sensitize art educators to many of the existing possibilities that we can use to solidify our position and make it possible for school art to enter the educational mainstream. This book calls for change. Change in the way we view our responsibilities as educators and change in the way we train art educators. It has application for undergraduate and graduate teacher training programs in terms of the types of skills we seek to impart to school art teachers. It has application for state and local art education organizations in the identification of new missions and levels of influence. Finally, but most critically, it has application for school art teachers who are willing to re-direct some of their energies toward interfacing with "the system."

The struggle for educational legitimacy for school art programs continues. The competition for funding of educational programs is keen. The percentage of truly discretionary funds that school districts possess is small. If we are to achieve what desire for school art, then we must begin to affect both political and educational decision makers in positive ways and on a variety of levels. To this end, I respectfully dedicate this book.

P.C.D.

Columbia, South Carolina
January 28, 1987

CHAPTER ONE

OPPORTUNITY ONLY KNOCKS ONCE (EVERY TWENTY YEARS)

During the past half-century we, as art educators, have attempted to achieve educational legitimacy through a variety of means. The history of our field is packed with theoretical and quasi-political positions that were promoted as means for school art to enter the educational mainstream. Unfortunately, most of our efforts to achieve educational legitimacy have met with only limited success. When our almost total lack of training in the structure and functions of the political arena is combined with the fact that most of our efforts have been spent convincing each other of the importance of school art we can readily see why school art advocacy movements have failed to reach their goals.

Currently, we are facing an interesting turn of events in the educational community. For perhaps the first time in just over two decades, the state of the American educational system is a high priority on the public agenda. Our knowledge of the history of American public education leads us to believe that this condition is cyclical, occurring approximately every twenty years or so, and that during the five year period following this awakening great changes can be implemented in the way our educational system operates.

Americans are voicing concerns about not only the basic relevance of the school curriculum and whether-or-not it is providing experiences for children to acquire basic skills, but they are also more concerned than ever about the quality of public education in America. The public is no longer so prone to evaluate educational programs by merely checking to see if children can read, write and compute. Rather, they are checking to see if children are being trained to use these basic skills to accomplish higher order thinking and learning. In essence, the members of our society are beginning to differentiate between the "Back to the Basics

Movement" and what actually constitutes "Basic Education." The former being a bare bones framework which does little more than provide children with minimal skills and knowledge; the latter an enhanced and hopefully enlightened system in which alternative forms of literacy are explored and these skills are combined to develop expertise, higher order thinking and even such things as connoisseurship.

When our society begins to address an issue such as this, then we are confronted with an uncommon opportunity for solidifying our position as a learning discipline which contributes unique and vital experiences to the nurture and development of human intellect. As art educators, our task becomes one of developing avenues of communication among the various educational, political and cultural partners that control not just our growth or position, but even our very existence as an academic entity.

ADVOCACY, PUBLIC RELATIONS AND MARKETING

If school art is to do more than merely survive in our society, then it is the responsibility of art educators to insure that our society fully understands and appreciates its worth. Art educators, therefore, must become not only teachers of art, but also promoters of art. The most critical questions for us to consider are: What constitutes the most efficient way for us to become convincing promoters of school art? and, What can we learn from other fields that can give us some insight into how we can develop the support of those who make the key decisions that affect our position in the educational system so drastically?

At first glance, advocacy, public relations and marketing all appear to share a common goal. They all appear to seek to persuade a group to assume a stance on a given issue. In practice, however, each of these techniques are quite different, and they each yield quite different results.

When applied to school art, advocacy is a term that usually strikes fear into the heart of every classroom art educator. Born out of the desperation

caused by being regarded as Education's "ugly step sister," the School Art Advocacy movement has yet to bring art into the mainstream of American Education. Those who are given the title of advocates are usually associated with a stance that contains emotional overtones. We all know people who advocate one cause or another, and we generally attribute (discount?) their dedication to their cause because they have a vested interest in its support. This vested interest can be most readily seen in the emotionality of their presentation of the issue. Advocates are often seen as zealots who are long on feeling and typically short on facts, and sometimes their causes suffer for it.

Perhaps these attempts were doomed at their very inception by the way in which art teachers approached the task. After all, how much coursework do art teachers receive in how to become indispensable to their school systems? How many texts have been devoted to elucidating strategies that have proven successful in convincing educational decisionmakers of the value of school art? All too often, School art advocates squandered their magnificent resources by functioning as cheerleaders, button-makers, bumper sticker printers and slogan spouters. In essence, they spent their time concocting a wonderful frosting while forgetting to bake the cake.

Public relations experts also seek to persuade individuals or groups to adopt a given position. The business of persuading the public or some specific group to develop an understanding of and goodwill toward a particular goal is the primary function of a public relations strategy. Most public relations issues however, seem to involve a type of support we could label "testimonial support." Testimonial support is important to garner for a variety of reasons. However, we should never lose sight of the fact that testimonial support is usually given without a clear guarantee of what is known as operational or financial support. It is operational support that provides the lifeblood for our educational efforts, and it is toward obtaining this end that we now turn to our final option.

Marketing, our third possible approach, combines the best attributes of both advocacy and public relations strategies while adding some powerful components of its own. Marketing involves making a product, in this case school art, salable. Marketing school art is right in line with one of the strongest components of our culture, contemporary American consumerism. When we think of marketing we think of imparting information, enhancing goodwill and persuasion as we did previously, but we also think of targeting our efforts toward a specific audience. The members of this target audience generally include those who have control over something called "purchasing power," and those who actually consume the product itself. Note should be made here that the potential purchasers and potential purchasers of our product may, in fact, be different groups or individuals. In other words, marketing school art involves persuading those who have the power to support and fund our programs to do so. Instead of seeking to influence entire populations like the advocate and PR person do, the marketing analyst first identifies those who are crucial to the success or failure of his mission and then seeks to influence them.

One of the major stumbling blocks the School Art Advocacy movement has encountered has been fostered by a failure to properly identify the potential purchasers for art education. Most art advocacy initiatives generalize the task by seeking to garner support from the public at large. This "shotgun approach" aimed at what some have termed the silent majority has overlooked the fact that although the general public does indeed purchase educational services through their state and federal taxes, by and large, they have delegated this tremendous purchasing power to a few individuals who can be classified as educational decision makers.

The terms "grass roots movement" and "media blitz" which are so dear to advocates and public relations experts have limited meaning for one who intends to market anything from a pet rock to an academic discipline like school art unless the target

audience who possesses the purchasing power has already been identified.

Opening, maintaining and enhancing levels of communication with educational decision makers must be accomplished in order for school art to become more than a quasi-therapeutic educational frill. Educational decision makers can be found in the school, the administration, and the community. The responsibility for establishing educational policy generally resides with the local school board. Whether-or-not school art is a high priority in the school system is determined by the members of this board. If the board establishes school art as a priority area, appropriate planning and subsequent implementation will be undertaken by the administration. Administrators often delegate such duties to subordinates but retain authority for the final approval.

One of the major concerns of school boards, superintendents, and principals is that of maintaining effective school and community relations. It is assumed by some in the art community that superintendents, boards, and principals favor the sports program at the expense of other areas of the curriculum. However, probably the greatest reason for the support of the sports programs is because of the effective positive relationships generated between the school and the community. "If zoology could affect such relationships, schools would have large zoology departments." (Hatfield, 1983, p. 11) School Administrators are quick to realize the continuing need for positive relationships with the community--because a good public image is crucial for maintaining and enhancing financial support.

As arts educators, we often tend to feel that educational decision makers somehow don't really value the contributions we make to the educational system, and that way down deep they must really carry some kind of grudge against us. What we should really accept, however, is the fact that most educational decision makers have had so little experience in the arts that they really are neutral and not negatively biased toward them. The

enlightened thing for us to do is to address our lack of effective communication by attempting to increase our levels of mutual empathy for each other. We must begin to work smarter, not harder. We must begin to find ways to help each other meet our educational goals.

The institution of a marketing approach for enhancing the position of school art need not be overly complex. We must merely analyze the strategies that are used so effectively on us as consumers in a rudimentary fashion to begin to uncover the advantages of marketing the arts when compared to advocating them. View television for any thirty minute period and you will see at least six examples of marketing techniques that can be utilized to promote school art. The next chapter in this monograph will provide you with examples of specific marketing strategies that can be employed as is or adapted to fit your specific situation.

LEADERSHIP: AN ISSUE FOR OUR TIME

At this point in time one might ask how such a seemingly formidable task is begun, and who possesses the time and the ability to accomplish this goal? The first part of this question deals with the acquisition of skills and techniques (something with which we are very familiar), the second part deals with identifying individuals from the ranks of professional art educators who can effectively communicate our worth to those who may have little or no knowledge of our field. The operative terms here are the words "communicate" and "professional art educators."

As teachers, we should all possess fairly high levels of communication skills. After all we spend most of every day trying to communicate ideas and impart information to dozens, if not hundreds, of people. As professional art educators we should also possess not just the appropriate training to conduct our classes, but a dedication to the improvement and advancement of our field.

We evidence this dedication through our

memberships in professional organizations like NAEA, our willingness to continually work to upgrade our teaching skills and by our almost stubborn devotion to working for our profession. Therefore, there should be, and are, many art educators with the capacity to be effective leaders in their own school districts and beyond. They have the desire, motivation, energy, and commitment to set greater goals for art education. However, even though these individuals possess the raw attributes for leadership, they will also need to learn "how the system works," which is information that was probably omitted from their traditional teacher preparation programs. They need to learn how schools function, how and when financial decisions are made, and how they can organize and implement plans to effectively communicate with decision makers.

> Development of art education is not one, but two related tasks that mutually affect each other. One task is that of developing leadership. Its purpose is the survival, maintenance, and growth of public school art programs. The other task is leader development . Its purpose is the growth, maintenance and achievement of the individual art teacher both in his/her capacity as a member of the profession and as a person. Leadership development is a function and an activity of the profession. Leader development is the responsibility of the individual (Hatfield, 1983, p. 11).

A WORKING RATIONALE FOR SCHOOL ART

As teachers we are constantly aware that in order to achieve certain educational outcomes we must structure educational experiences so that they feature and require the outcomes we wish to obtain. Increased levels of creatively or visual perceptual skills are not the natural outcomes of generalized activity in art. In order to realize objectives such as these we must "teach for them." The same holds

true for stating the case for school art. In order for us to realize educational legitimacy we must teach for it just as we would teach for any other educational outcome!

One way for us to address this issue is to develop answers to the following questions: What is school art? What constitutes a quality school art program? and, Why do we need school art in our public schools? Hopefully, the answers to these questions should provide each of us with a rationale for school art that is as well-founded in theory as it is easy to articulate to the lay person.

What Is School Art?

School art programs comprise the bulk of children's formal visual educational experiences. These programs should consist of a series of regular and sequential encounters with visual stimuli and materials so that children can gain mastery over visual media as they become increasingly more sophisticated consumers of visual imagery. Children should be given opportunities to interact with many and varied materials as they ascend through the school art program. But experiences with these materials should also be designed so that the students can gain enough mastery over them to use them as media to communicate individual feelings and personal experiences, and not merely as materials with which to complete a series of visual exercises.

In addition to firsthand activities with visual media, children need to be exposed to the contemporary art works of their own and other cultures, art works from previous cultures and develop the ability to respond to these works in a sophisticated manner. As students mature, school art experiences should also emphasize the development of critical skills in analyzing works of art and an overall aesthetic or sensory literacy so that the visual arts may be placed in context with other art forms and periods of world history.

Those who are in charge of school art programs must never lose sight of the fact that the major

reason these programs exist is not to produce the visual artists of tomorrow, but rather to produce increasingly more sophisticated consumers of visual imagery. In this way, school art programs provide children with uniquely valuable avenues for thinking and knowing that cannot be replicated by other areas of the school curriculum.

When presented to children in this fashion, school art relates well to other academic disciplines, and provides school art teachers with many more avenues for objectively measuring student growth than have been traditionally accepted or utilized in our field.

Ironically, while the arts often are not valued in our schools, it is the arts that stand among humankind's greatest achievements. So many of the decisions we make each day involve basic art knowledge such as: style, taste, and design. School art allows children to experience beauty and personal expression, while strengthening their understanding of culture and history. It provides them with the ability to appreciate and understand the basic human qualities that link each of us to each other regardless of our culture or geographic location. Not only can they relate to previously completed works, but they can imagine and create their own ideas, thus producing unique additions to this personal and innovative language. When viewed in this fashion, it becomes easy to understand why no child can be properly and fully educated unless they are able to actively partake in this vital form of human language.

What Constitutes A Quality School Art Program?

Is there a fixed recipe for the perfect school art program? Of course not, however, there is a great deal of agreement on the correct ingredients. In terms of school or public policies, they include: well-prepared teachers who are certified to teach art, educational policies which require the study of art at all levels in public education, an exit requirement which mandates at least one year of study

in the visual arts for graduation from high school, and/or an entrance policy which requires at least one year of credit in visual art for admission to colleges or universities.

On a more personal level, quality school art programs must include appropriate facilities including classrooms that have been specifically designed and furnished for the teaching of art. These rooms should be equipped with running water, sinks, projection capabilities and large work areas with plenty of storage for both flat and three-dimensional work. Instructional resources should also include equipment, tools, a variety of expendable supplies such as drawing paper, paint, brushes, clay, printmaking materials and other commonly used art materials. Plenty of space should be set aside both in and outside of the art room for displays of student and non-student art work.

For those who are interested, a much more detailed description of what quality school art programs entail is contained in "The Essentials of a Quality School Art Program" available from the NAEA Reston office. Once the physical qualities are in place, however, it becomes paramount that we identify the goals of quality school art programs.

As previously noted, there are many potential goals for quality school art programs. Among them are to:

- encourage self expression
- develop creative thinking
- foster increased levels of visual perceptual skills
- provide experiences which awaken the senses
- develop sophisticated consumers of visual imagery
- develop alternative forms of sensory literacy
- develop cultural and aesthetic connections between past and present cultures by studying their artifacts
- increase technical proficiency with visual media
- vivify life.

School art programs that identify these and/or other goals and design curricula that set out to meet them in a systematic way can be said to be quality school art programs.

Why Do We Need Art Education In The Public Schools?

In a recent volume, the College Entrance Examination Board (1985) recognized the unique contributions made by the visual arts to the cognitive and affective growth of students. Specifically, the CEEB noted that the arts develop:

Production and Performance Abilities -

* the ability to use techniques, media, tools and process characteristics of an art form.

* the ability to create one's own work or carry out a fresh performance of an existing score or text.

* the ability to draw upon basic aesthetic concepts when creating or performing works.

* the ability to develop a concept or feeling by being attentive to oneself and one's world.

* the ability to carry a work or performance through several stages of development.

Analysis, Interpretation and Evaluation -

* the ability to examine a performance or work at a number of different levels or from a range of vantage points.

* the ability to evaluate a work of art or performance.

Historical and Cultural Knowledge -

* the ability to understand and appreciate different artistic styles and works from representative historical periods and cultures.

* the ability to appreciate how people of various cultures have used the arts to express themselves.

* the ability to understand the social and intellectual influence affecting art forms. (pp. 21-25)

When the study of the arts includes all three components just described, then it can teach students to understand and pursue quality, to be expressive and responsive, to exercise their imaginations, and to be vitally interested in the visions and inventions of others. In other words, the CEEB takes a strong position that in-depth study in the arts is crucial to the emotional and intellectual development of every child; that aesthetic literacy provides students with unique avenues of expression that cannot be duplicated in other academic areas; and that the arts allow individuals to think, feel, and express themselves or, when experienced as participant/observers, to relate or empathize when those processes are performed by others.

An art education program seeking to embody these disciplines will surely have a product to market to students, parents, educational decisionmakers and the community at large. A curriculum incorporating a conceptual/cognitive approach will ultimately yield children who not only exhibit the abilities of the studio artist, but also function as connoisseurs, visually literate consumers, of art.

Programs such as these will not be developed and instituted overnight. These programs may remain stillborn however, unless art educators recognize the relationship between curriculum reform and making the goals of art education more sensitive to the audience it needs to address for support. Making art education

programs more "audience sensitive" involves more than mere advocacy, it involves marketing school art to those who have control over its growth, position and even its very existence. It is toward this aim, reaching the decisionmakers, that the following chapters have been dedicated.

SOME CAUTIONS, PRECAUTIONS AND LIMITATIONS

No monograph of this size and scope could contain the answers to every art educator's professional problems or frustrations. The purpose of this document is to provide art educators with the strategies and resources to develop a successful advocacy program. In order to keep from "reinventing the wheel," the reader will occasionally be referred to other documents. A complete listing of these documents can be found in the bibliography section at the end of Chapter 5. Ultimately, when this program is fully implemented, art educators should achieve the legitimacy they seek. Accordingly, this booklet will provide practical, not theoretical information. It will also seek to be of use to a wide range of art educators and art education organizations from the local to the national level. In essence, this document should function somewhat like a cook book by providing a selection of possible methods (recipes) from which art educators can pick and choose as they begin the process of working toward educational legitimacy. However, one cannot overly stress the importance of going through accepted channels when trying to affect changes in the educational system. Rebellious arts teachers are often admired (remembered) for their courage and individual integrity after they lose their jobs.

One of the problematic concerns that had to be confronted in putting this document together is the pluralistic way in which our states and even local governments delegate educational decisionmaking responsibilities. The one constant we found about educational policy and structure was its very inconsistency. Therefore, some aspects of this book will have greater relevance to you and your teaching

situation than others. We are confident however, that our audience can benefit from knowing something about the various ways in which educational systems function, and can perhaps come up with ways to apply the information we provide to their individual situations.

Finally, you should be aware that a conscious effort has been made to present information in a pragmatic, practical way. Appropriate theories and information are cited, but the emphasis of this document is definitely slanted toward translating existing theory and information into practice and not the creation of new theory.

CHAPTER TWO

THE SCHOOL AND COMMUNITY:

HOW TO INFLUENCE EDUCATIONAL DECISION MAKERS

HOW SCHOOLS ARE ORGANIZED

The right to an education which provides our children with the basic knowledge and learning skills to pursue self improvement and maximize individual potential is one of America's most laudable guarantees. Our nation's commitment to providing quality educational opportunities for all of its citizens is virtually unparalleled anywhere else in the world. Unfortunately, this commitment is expensive, and occasionally, during times of economic upheaval, our commitment sometimes collides with some very uncompromising financial burdens. During these times, it becomes fashionable to examine the public school curriculum to see if there is any "fat" or inefficiency that can be excised from the curriculum to make education less costly. It is during these times that school art programs often become fair game for educational reformers who seek short term redress for long term problems.

In order to minimize the effects of these periods of financial unrest on school art programs and maximize the potential for growth during times when funding is not so critical, it becomes extremely important for art educators to increase their knowledge of how school districts are organized. A thorough knowledge of how your district is organized provides you with many of the tools that are necessary to virtually insure the support of the educational decision makers who will make the decisions that determine whether your program prospers, stagnates or dies.

We all know that the federal government provides a great deal of funding for public education. In addition to the money that comes from our federal tax

burden to help support public education, states and sometimes even counties or smaller local entities have the right to tax the local populace to support local school systems. The monies that accrue from each of these taxing entities are pooled together and form the funds that are available to operate the public schools in a district, county or state.

Even though the federal government provides much of the funding for public education, most of the responsibility for determining how these monies are spent is delegated to the states. The states, in turn, through their state legislatures and state departments of education, delegate most of this responsibility to local school boards. With a few notable exceptions, most of this funding comes to the local district as discretionary funding. This means that the district can decide how it wants to spend this funding with very little outside interference. In other words, most of the responsibility for the funding of specific programs resides at the local level. This information is critical if we do indeed desire to institute a campaign to garner more support for school art.

From our brief discussion of marketing in the previous chapter, we should realize that the above information can help us identify those who have the purchasing power to fund our programs. They are the members of local school boards. Too often we tend to think that we must somehow convince an entire community of our educational worth when we should really be concentrating on those who have been delegated by the community to make that decision for them.

Local school boards create the educational policies which are then implemented by the school administrators of that school district. If, for example, the board decides that no student shall graduate from any of its schools without successfully completing a sequentially organized program of art experiences then that is what will become the case.

When these facts are coupled with the realization that most local school board members are elected and serve as very visible members of the

community, our task then becomes one of identifying mutual areas of concern that can be of benefit to board members, who are genuinely anxious to provide quality educational experiences for the children of the community, and those who wish to promote school art programs.

It helps to know how the budgeting process is organized in your district so that you know when the decisions that will affect your levels of financial support are being made. It does very little good for you and your fellow art educators to spend countless hours preparing a proposal for increased funding for school art if the decisions regarding next year's budget were made six weeks before you presented it to the board.

Finally, art educators should also know that even though most of the money that comes to a school district comes as discretionary funding, that there are many ongoing constraints that take up large percentages of the yearly school budget. Expenses like teacher salaries, busing and building maintenance usually account for somewhere between 85-90% of the district's funds. Therefore, the amount of truly discretionary money that is available to the local school board for the support of special programs like school art is very limited. This means that we must be well prepared if and when we do take a proposal to the board for their consideration.

STRATEGIES FOR BECOMING INDISPENSABLE

In order to address the day to day problems school art programs face, we must first consider four premises upon which the subsequent remedies are based. These premises are:

1. Educational decision makers are basically uninformed and therefore neutral, not negatively biased, toward the visual arts.

2. Educational decision makers are willing and able to promote any part of the educational program that makes their jobs easier, or serves

to improve the school's community image.

3. Art teachers are relatively untrained in the operational structure and priorities of schools and school districts; and

4. Art teachers must begin to expend more of their efforts outside of the classroom if they wish to change their program's position within the educational system.

To prove our educational worth, we must train art teachers to interact empathetically with educational decision makers and school administrators in particular. After years of being on the outside looking in in terms of educational legitimacy, it is little wonder that many art teachers seem to assume that school administrators are somehow biased against school art programs.

Since the process of higher education in virtually any subject area is one of learning more and more about less and less, it should come as no surprise that the graduate course work and training that comprise the background of a school administrator emphasize things like school law to the exclusion of such things as school art. Conversely, however, there is nothing in the training of school administrators that serves to somehow promote a negative bias toward school art. The more rational assumption then, is to accept the premise that most school administrators are basically uninformed about the visual arts and remain neutral and unbiased toward them.

Our second premise provides the basis for how each of the upcoming strategies function. It seems almost intuitively obvious that school administrators, who also have to report to superiors, will lend support to activities and programs that make their school or school district appear successful or distinguished in the collective eye of the community. The art teacher who can assist an administrator or board member reach their goals will surely receive the support of that decision maker at

a later date.

From our previous discussion of the fact that educational decision makers receive very little experience with or exposure to the visual arts in their training, it follows that the reverse is also true. School art teachers generally know very little about how school districts function, and how decisions are made. This situation, unfortunately, reduces the level of empathy that teachers have for those charged with making educational decisions and the level of empathy decision makers have for teachers.

Finally, the fourth premise speaks to achieving a pragmatic assessment of what we as school art teachers can and must do to begin to improve our lot within the educational schema. Being a master teacher who nurtures student talent and having a love for the visual arts is not in and of itself enough to bring about the change in the status of school art that we desire. In order to bring such changes about, we must begin to expend more of our energies outside of our classrooms even if this means that our teaching performance must suffer a slight decline. In reflecting upon the history of school art in America's public schools, the quality of our performance in the classroom has seldom been one of our major problems. As a field, however, we have always been hindered more by our inability to successfully interface with the rest of the school system than by our ability to communicate visual concepts to children.

When these four premises are accepted, it then becomes possible for those of us in higher education to begin to redesign our undergraduate and graduate teacher training programs and in-service educational workshops to reflect our knew concern with opening lines of communication with educational decision makers. The cornerstone of this training lies in teaching art educators to work smarter, not harder.

The following are suggestions on how to begin interacting with educational decision makers in such a way that the school art teacher provides direct and meaningful support to them as they strive to provide

a quality educational program.

First, conduct an interview with a school administrator or other educational decision maker in your district (i.e. superintendent, principal, curriculum coordinator or school board member). Seek out their concerns by asking them questions like, "What are the biggest problems you face on a continuing basis in your position?" and "How can the school art program help you be more successful in addressing your concerns?" Schedule a follow-up interview where you can present proposals to this decision maker that seek to use the art program to solve some of this decision maker's problems.

Second, research the educational goals of your school or district. Make note of the specific goals which relate to school art, and be sure to mention them in annual reports and presentations whenever possible.

Third, seek to make art a permanent part of your school's environment. Propose the establishment of a Principal's Permanent Art Collection in which one or more works of student art are framed and placed on permanent display each year. The location of this collection is very crucial. The school library may seem like the appropriate place to many, but the principal's office or conference room can be a more beneficial location for this collection in the long run. Just the fact that your principal is surrounded by school art when he/she makes decisions affecting your program can be of great benefit to you.

Fourth, have a class or group of students create a work of art of monumental proportions that is donated to the school. Be certain that the media, school board members and other interested parties are invited for the unveiling.

Fifth, make sure that you recognize those decision makers that do actively support school art. A plaque or certificate can provide the needed reinforcement which insures continued or even increased support by that individual.

Sixth, create a flyer which describes the school art program in your school district. Be sure to include information on the general and specific goals

of the district. Take a rough draft of this document to the administration for suggestions and approval. Have the document distributed at parent-teacher conferences and make it available to the local chamber of commerce for inclusion in real estate packets and various other public relations materials.

Seventh, start a School Art Booster organization similar to those that seem to abound around public school music programs. In order to get this support group off the ground, find at least two wealthy individuals who possess an interest in the visual arts and lots of spare time. Use them to solicit charter members of the booster organization. As membership increases, begin the group's activities with a combination of fund raising and service activities so that so that members of the group feel that they are getting something for their membership fee. Hold several "fun type" activities during the year with guest speakers, awards or a gala art exhibition with wine and cheese. Use the funds generated by memberships, art auctions and even bake sales to finance improvements in the school art program.

Eighth, request a "neutral party" who has expertise in evaluating school art programs to undertake a program assessment of your school or district's art program. State art consultants, art educators from your state's higher education system, or even officers from your state art education association are often more than willing to perform this service. Use the expert's written report as a foundation for seeking improvements or increased support for your program.

Ninth, develop an evaluation instrument to help your administrators in evaluating your art program. Many of the evaluation techniques administrators normally use in looking at such things as teaching performance and whether-or-not program goals are being met do not seem to work well in evaluating school art programs.

Tenth, provide your decision makers with suggestions concerning appropriate staff development and in-service activities for the art teachers in

your district. Often, the people who are charged with planning these functions simply do not know what their art teachers want or need from these activities, and, a tactful suggestion or two could be highly appreciated.

Eleventh, always write an Annual or End of the Year Report which details the successes and shortfalls or your program during the previous school year. Use this report as a means of getting administrators and school board members to think about your program at a time when they themselves are considering how to make improvements in your district's educational program. These strategies comprise only a few of the possible avenues you could explore in working to make school art indispensable to those who have the power to support your efforts. Pick and choose from among this list two or three strategies that seem most appropriate to you for the situation you currently occupy and give them a try.

THE VALUE OF NETWORKING

Working in isolation is one of the major problems that art educators face in the educational system. More often than not, we are the only art educator in a given school, or even in two or three schools. We usually find it troublesome to share ideas with other non-art teachers who, from sheer lack of information, may feel that we have no real subject matter to teach and are, therefore, not really teachers but fall somewhere nearer the category of recreational therapists.

When this situation occurs it becomes easy to succumb to the temptation to play the role of "eccentric artiste" and make no attempt to communicate the values and goals of your program to your peers. You must not allow this to happen for it spells disaster for you and your program. The burden for communicating to and educating your peers and superiors about the value of school art falls directly on you. Fortunately, there are several ways to attack this paralyzing situation.

If you are not already a member of your state

and national art education associations, join them. If you are a member seek to become more active in these associations. Attend local, state and national meetings of these groups whenever possible. Even at a local meeting you will have a chance to interact with other art educators who have faced, or who are facing, the very same problems you are. Somehow it helps to know that you are not alone in facing your professional problems, and you may even get some ideas on how to overcome them.

Consider starting an Art Action Group made up of the art educators in your school district. Seek administrative approval for this group and be sure to invite a prominent member of the administration to be an ex-officio member of the group. This individual can become your best source for knowing how and when important decisions are being considered in your district, and in time, could become a valuable supporter of your proposals. Try meeting about once a month in a social situation so that you don't feel like the school day will never end. Always prepare an agenda for each meeting and decide on a time for adjournment so people can plan ahead.

Produce a School Art Newsletter that is distributed to every member of the school, students and teachers alike, and is also sent home to parents. Use this newsletter to outline the goals of your school art program and to educate all concerned about the cognitive and affective outcomes of art study. Begin by issuing this newsletter at least four times a year. If necessary, special issues can be produced any time something noteworthy happens. Members of your art club or students from your classes could be given assignments which require them to write or illustrate articles for the newsletter. Use the newsletter to solicit assistance from members of the community who have an interest in art. One possible form of community assistance would involve the creation of a Visual Arts Speakers Bureau. Members of the community who have art related jobs or collectors of art could then be invited to school to speak on their careers or collections.

Inviting speakers into the schools only addresses

half the issue however, so as you build your list of community members who wish to serve as resources for the school art program, also seek to create a School Art Speakers Bureau consisting of concerned and articulate art educators who are willing to spread the word to the uninformed. Many communities have a variety of fraternal or civic organizations that are constantly looking for luncheon or after dinner speakers for their programs.

If you do decide that the speakers bureau is one of the strategies you wish to employ, then you must secure listings of such organizations from your local chamber of commerce, directories at your local library, and even the telephone book. Your list will probably include organizations like:

- Historical groups
- PTAs
- Various teacher associations
- Church groups
- The League of Women Voters
- Lions and Rotary Clubs
- Business associations
- Political clubs
- Various civic groups

Send out a mailing informing each organization of the existence of your speakers bureau and the topics your speakers will cover. These presentations should always be illustrated with good examples of school art. They should be "upbeat" and emphasize the positive. Keep your formal remarks brief. A five to ten minute speech which makes good use of illustrations and leaves time for questions and answers is perfect for this setting. Be sure to contact the media before the presentation, and have copies of your remarks available for distribution after the speech to interested audience members and the press. Finally, remember to send a brief thank you note expressing your appreciation for the opportunity to speak before such a distinguished group.

COMMUNITY RESOURCES THAT CAN SUPPORT SCHOOL ART

There are many commonly overlooked sources for support that can usually be found in communities of almost any size. These organizations range from local arts commissions to the local pizzeria. Here are a few suggestions for your consideration:

Make a list of local businesses that are actually part of the "real world of art" and other businesses that use art techniques or processes to produce their goods. Framing supply stores are a perfect example of businesses that are actually a part of the real world of art. Select a local framing business and encourage the owners to run a significant (1/2 price) sale on frames or framing materials during Youth Art Month for those parents who bring in a work of child art for framing. Also encourage the store owners to feature Youth Art Month in their advertising. As a culminating activity, the frame store could host an exhibit of the works that were framed during the sale. After the exhibit is over you can propose that the frame shop donate some frames and mats to your school for the Principal's Permanent Art Collection that was mentioned earlier. Finally, don't forget to let the store owners know that your program could make good use of their scrap materials.

Printing companies, architectural firms, textile mills, cardboard box manufacturers and even lumber yards all make extensive use of materials that can easily be adapted for use in you school art program. These businesses are examples of companies that incorporate art materials and/or techniques in producing their goods. A letter of inquiry, followed by a phone call or a personal visit could provide you with a free source for materials that you are currently purchasing. Remember, whether you are fortunate enough to build a cadre of corporate sponsors or just get one company to donate scrap materials, you must take the time to recognize those responsible for the donation for their enlightened attitude toward school art.

Sometimes the leaders of businesses with no really obvious connection to the visual arts decide

that the best way for their company to provide cultural enrichment for the community lies in acting as a patron of the arts. You should always be sensitive of opportunities of this nature, and make proposals to them that include support or sponsorship of school art programs. Take the time to find out how each of your school board members is employed, you might be able to reap double benefits if you can garner support for your program from a business that is owned or operated by a board member. First,in the form of additional resources for your program and second, through the positive impression and firsthand knowledge this member will gain for the public relations benefits your program is providing.

Local artists guilds can become valuable partners in your efforts to improve the position of your school art program. After all, the members of these organizations are already predisposed in your favor. Find ways to join with them to your mutual benefit. Try to arrange exhibitions that combine school art and artist guild art in one exhibition space or traveling exhibitions that bring professional art works to schools while school art is exhibited at the artists guild gallery.

Regardless of where your support from the private sector comes, make sure that the names of the leaders of these businesses and organizations are placed on a master mailing list of art patrons and invite them to all school functions that feature the school art program. Take every opportunity you can to publicly thank them for their continued support.

CHAPTER 3

SCHOOL ART AND THE LEGISLATIVE PROCESS:

HOW TO INFLUENCE

ELECTED OR APPOINTED DECISION MAKERS

When was the last time you spoke with a state legislator about school art (or the arts in general) in your district? Unfortunately, it would be safe to say that very few art educators have had such a discussion recently. Seldom do we attend to the structure of federal and state government in an attempt to make that structure work for us. The underlying attitude seems to be "you can't fight city hall."

Well, maybe you can't fight city hall, but who wants to fight? When art educators take the time to learn how our federal, state and local governments are organized, then they can also begin to look for ways in which to positively influence those who are either elected or appointed to run them.

Our government has a long, if not spectacular, history of supporting the arts. Generally, our politicians and lawmakers provide support for cultural enhancement and appreciation. As a nation, we vigorously demand that our cultural heritage be preserved, and often bristle whenever such things as national landmarks or other cultural artifacts are endangered by neglect or that rather nebulous commodity called "progress."

While we can seldom, if ever, point to moments when the public at large has come out in support of school art, the general attitude of the public toward support for the arts is clearly in our favor (See Chapter 5). One important related question that we must answer as we move toward a more active role in terms of political leadership is: How do we begin to change the public image of school art so that it is more closely identified with art?

GOVERNMENTAL STRUCTURE AND THE ARTS

In beginning a study of the relationship between government and support for school art it is important to remember that the powers and responsibilities of the federal government originally came from the states and are specified in our Constitution. Powers that have not been specifically delegated to the federal government by the states in the Constitution are reserved by the states. Since education is not listed as a responsibility of the federal government it remains a responsibility of each state. Therefore, each state retains enormous latitude in how it funds, structures and regulates public education. Some states have specific legislative statutes relating to arts education while others do not. Those not having statutes in arts education have policies and regulations such as curriculum and teacher certification standards set forth and enforced by state boards of education. Some states have both statutes and regulations (Hatfield, 1983).

Art educators should be aware of the statutes, regulations and policies within their own states. They should also be aware that statutes, regulations and policies are generally written in such a way that they define minimal standards not optimal standards. Hopefully, they monitor the development and interpretation of these documents and they relate to school art in their individual school situations. More importantly, state art education associations should examine state and local policies and, whenever appropriate, make recommendations on how these regulations should be upgraded in the future.

Presently 26 states have an arts requirement for high school graduation and nine states require that art be taught by certified art teachers at the elementary level. Additionally, there are a number of state colleges and universities which now require one credit in high school art and/or music as a requirement for admission. These important policies were initiated and implemented without any federal intervention. State governments and the school districts that are governed by them have learned from

painful experience that federal funding for programs usually comes in the form of "seed money" that often disappears after the program is fully implemented. This means that states and school districts must then pick up the tab for continuing a program that was started with federal funds. While federal funding may act as a catalyst for instituting some educational reforms, it can not be relied upon as a substitution for local responsibility.

When this information is applied to school art programs, we can see that the individuals we target for our marketing approaches are easy to find. They live in our state and even in our community. As voters, we even have the responsibility of deciding how long elected decision makers remain in office. Interfacing with local and state government becomes a major source, in fact the major source, of potential support for our programs. The task we must then address is,"How do we become more sophisticated in our attempts to communicate our needs, values and desires to governmental decision makers whether elected or appointed at the local and state levels?"

WHO LOBBIES WHOM

In 1984 the NAEA Task Force of Educational Policy and Decision Making identified groups that make decisions which affect our field. Some of the groups listed below actively lobby for school art, while others are the recipients of our lobbying efforts. Occasionally, leaders of these groups work together when common goals are identified. In any event, these groups have impact at the national, state and local levels, and have been divided accordingly:

NATIONAL

National Art Education Association
National Education Association
National Endowment for the Arts
American Federation of Teachers
U.S. Department of Education
National School Board Association

National Association of Elementary School Principals
National Association of Secondary School Principals
Alliance for Arts in Education
Association of Chief State School Officers
Private Trusts and Foundations
National Parent Teacher Association
Council for Basic Education
Educational Testing Service
College Entrance Examination Board
Teacher Accrediting Groups (NCATE, NASDTEC)
American Council for the Arts
Other professional education organizations

STATE

State Art Education Associations
State Alliance for Arts Education
State Professional Education Associations
State School Board Associations
State Arts Advocacy Groups
State Arts Commissions
State Museum Commissions
State Library Commissions
State Legislative Education Committees
State Legislative Budget Committees
State Committees on Cultural Affairs
State Commissioners of Education
State Departments of Education
State Licensing or Accrediting Bodies
University and College Admissions Groups
State Commissions on Higher Education

LOCAL

Artists Guilds and Councils
Local School Boards
Local School Administrators
School Counselors
Municipal Government Leaders
Local Parent Organizations
Local Art Support Groups

Local Museums and Libraries
Local Teacher Associations
Art Educators

LOBBYING FOR SCHOOL ART

Now that some of the political decision makers and groups that are involved in making decisions concerning school art programs have been identified. We can turn our attention toward developing ways to interact with them in a positive manner. It is important to note that we do not necessarily have to pass new legislation or change laws in order to improve our relative position within the system.

As professional educators we are subconsciously trained to avoid many of the tactics that have been employed by other groups to gain equal rights, adequate compensation or even equality of status within a given system. We have been trained that "professionals" should not have to resort to lobbying for their rights; that somehow, we demean ourselves if we attempt to influence those who direct how public monies are spent. If we are committed to upgrading the position school art occupies, then nothing could be further from the truth.

At the national and state levels, professional school art organizations should form an Art and Legislation Task Force. This "watchdog committee" should be charged with overseeing legislation that affects school art at the national and state levels. The moment legislation is introduced which could impact either positively or negatively on school art, this committee should begin notifying art educators so that support for or against the legislation can be mustered. Networking to develop support or opposition to proposed legislation is much easier than reacting to the negative aspects of legislation that has been passed without our collective knowledge (Sample correspondence with legislators is included at the end of this chapter).

The creation of such a watchdog committee is extremely easy, particularly at the state level. Encourage your state art education association to

create a position on its board of directors for someone who will accept the responsibility of reading through the list of bills that are introduced at the beginning of each legislative session. If your state legislature has a sub-committee that typically deals with the arts then the staff of this committee can provide valuable information regarding upcoming bills and revisions of statutes. By opening up a dialogue with the staff of this sub-committee your state professional association can do much to safeguard school art.

Support the establishment of a statewide art education School Art Information Task Force by the officers of your state art education organizations. The purpose of this task force would be to function as a team of emissaries to the professional organizations of educational decision makers and to groups of legislators whenever possible. This group should be charged with the responsibility of making presentations about school art before such organizations as the state associations of: elementary school principals, secondary school principals, school superintendents and school boards, as well as striving to be heard at various open forums which are frequently sponsored by state and federal legislators.

Much care must be taken in choosing the members of this task force. Members must possess good interpersonal skills; they must be articulate without being dogmatic; dedicated but not arrogant in their presentation of the issues. In the past, we have spent a great deal of time convincing each other of how important school art is for the intellectual and creative development of children. Now we must spend some time convincing those who control educational purse strings of the same thing.

Individuals should seek assistance from professional associations at the local state and national levels whenever necessary. These organizations are your major source of support in terms of lobbying and in dealing with the political aspects of the position the visual arts occupy the educational schema. Encourage your fellow art

educators to become members of these organizations, and share your efforts in the public relations area just as you would share other related ideas with them. If you feel you need help in dealing with a legal issue, a stubborn administration, or if you simply feel unsure of how to initiate change in your district, these organizations can provide valuable services.

DEVELOPING AN ORGANIZATION: STEPS TO FOLLOW

Sometimes municipalities are large enough to wield great power in terms of how public funds are spent. When this happens, it can become difficult for a statewide organization to expend a great deal of effort on what could be viewed as a local issue. When this situation occurs, then it can become beneficial to develop an organization to address a specific situation or to mobilize a specific group for action. Regardless of whether you are planning to develop a new professional organization, or merely interested in evaluating one that is currently functioning, the following steps can serve as a valuable guideline. The process for developing or upgrading an organization really only requires two things: common sense and planning. It doesn't matter if you are developing a small art action group for your school district, a group designed to service a large municipal area or a state-wide task force that will attempt to impact on governmental issues. Here is a step-by-step format that was successfully implemented by an organization currently functioning in the greater Kansas City area known as the ART EDUCATION CONNECTION.

1. Identify a Purpose for the Organization.

    a. Determine realistic goals for the organization.

    b. Identify potential members and the benefits membership can offer to them.

2. Assemble a Core Group.

   a. Personally contact individuals who you feel would have a strong interest in the purpose of the organization to enlist their active support.

   b. Develop a communications network using the core group to expand contacts.

3. Prepare a Questionnaire to Solicit Ideas, Preferences and Suggestions.

   a. Arrange a means of distribution so that as many potential members are polled as possible. Utilize target institutions such as local universities and school districts to disperse information.

   b. Solicit sponsorship from local businesses to underwrite the cost of printing and mailing the questionnaire.

4. Set a Time and Place for an Organizational Meeting.

   a. Choose a time and place that is as accommodating as possible to all of the questionnaire respondents.

   b. Contact the target institutions identified in Step 3.a. and solicit the donation of a meeting facility from them.

5. Plan an Inspiring Program.

   a. Create an distribute an organized agenda.

   b. Establish a format for other meetings, i.e. day, time, place, etc.

c. Have committee sign-up sheets ready so that individuals can commit to the organization immediately.

d. Institute a working committee whose first order of business involves the creation of a constitution, by-laws and general structure of the organization.

e. Seek to maintain open lines of communication through a "Suggestion Box."

f. Appoint an interim chairperson who will serve until officers can be elected. This personal should be a strong leader, but should also possess the ability to work with not dominate others.

6. Establish High Levels of Professionalism and Quality.

a. Plan a sequence of meetings and events that make use of local resources and expertise. Topics covered should be those most frequently listed on your original questionnaire.

b. Utilize the concepts of networking and professional mentors to develop programs and workshops. Many well-known local professionals will donate their time to newly formed organizations.

7. Adopt a Constitution and By-Laws.

a. The constitution and by-laws will provide structure and a sense of permanence for your fledgling organization.

b. Construct these documents so that they can be amended as the size and needs of your organization change.

c. Adopt the constitution and by-laws within the first six months of operation.

d. Elect officers and appoint permanent committees during the same meeting in which the constitution and by-laws are adopted.

e. Officers and committee chairs should become the organization's board of directors. A time for regular board meetings should be established as well as a time for general meetings and programs.

8. Plan Ahead.

a. Programs and meetings should be planned as far ahead as possible.

b. After the first year of operation, efforts should be made to plan at least one year in advance.

c. Publish information about meetings and programs as far ahead as possible so members can plan ahead to attend. Nothing infuriates the membership more than finding out about a wonderful program at the last minute after they've already made plans to do something else.

9. Communicate Regularly.

a. Correspond with the membership on a monthly basis. Short monthly newsletters or bulletins are much more effective than longer communiques that take hours to get through.

10. Maintain Accurate Records.

    a. Keep accurate and business-like treasurer's reports. When the size of your organization grows a bit, you may find it to your advantage to incorporate or apply for tax free status. Accurate financial reports are a must.

    b. Maintain a public relations and historians file. Document your programs with pictures and videotape as often as possible.

11. Publicize Your Organization.

    a. Write articles and news releases for local print media (See Chapter Four).

    b. Offer to give presentations to school administrators, local business organizations and even fraternal orders.

    c. Pay particular attention to the quality and appearance of your publicity. The public's opinion of the professionalism of your organization will be judged by these efforts.

SAMPLE CORRESPONDENCE WITH LEGISLATORS AND GOVERNMENT OFFICIALS

The Honorable John Doe, Member
House of Representatives
1234 State House Drive
State Capital, XYZ 22222

Dear Representative Doe:

As chairperson of the Legislative Committee on Public Education, I am certain that you share our professional concerns regarding the availability of quality educational experiences for the children of our state.

During the past several years we in the XYZ Art Education Association have worked diligently to upgrade school art programs in XYZ so that they reflect the most recent developments in our field and contribute to the intellectual as well as emotional development of children. We feel strongly that quality school art programs contribute unique learning experiences and alternative forms of literacy to children that cannot be duplicated in other areas of the curriculum.

In the next few weeks you will be asked to consider a variety of proposals concerning the minimum educational requirements of our public schools. Among these proposals will be a recommendation sponsored by the XYZ Art Education Association calling for an increase in the minimum standard for instructional time in elementary art from 60 to 100 minutes per week.

This increase in instructional time reflects standards that have been proposed by the National Art Education Association, and can be met with instructional time that is currently unencumbered by other instructional requirements. I have taken the liberty of enclosing a copy of an NAEA brochure entitled, "Purposes, Principles and Standards for School Art Programs" for each member of your committee.

We in the XYZ Art Education Association look forward to your continued support of quality educational experiences for our children. We are confident that you, and the members of your committee, realize full well the importance of becoming visually as well as verbally literate in an information oriented society such as ours.

If you have any questions concerning this proposal, I would be most happy to meet with you or your representatives or supply you with additional information.

Sincerely,

Georgia O'Keefe, President
XYZ Art Education Association

CHAPTER FOUR

MASTERING THE MEDIA:

HOW TO MAKE GOOD NEWS FOR SCHOOL ART

When you communicate with the media you communicate with the public at large. A single article or television news story can act as a powerful conduit for spreading your message and influence. Good communications involve understanding what makes people listen or take notice, how people listen and remember, what constitutes newsworthiness and most of all, how to identify and create the specific message you want to send.

Each of us is literally bombarded with attempts to form our opinions, sway our judgments and influence our preferences. Therefore, we can learn much from the media we experience ourselves in our daily lives.

You are probably familiar with the old saying that goes something to the effect that "Ten per cent of the people accomplish ninety per cent of the work." Marketing experts further identify that productive and successful ten per cent as those people who contact their potential customers at least seven times in at least seven different ways. Those who market products realize that repetition of contact and variation in communication format are crucial to positively altering the opinions, desires and even needs of the general populace. Now what could be more familiar to an art educator than concepts like repetition and variation?

Consequently, we must use the media in conjunction with the strategies mentioned in the previous chapters to accomplish the multi-faceted approach that seems to be so necessary for successfully marketing school art. This chapter will provide concrete examples of how to construct and distribute your messages in the form of general media tips that you should keep in mind when seeking to make use of public communication, check lists that

list step by step approaches to designing newsworthy releases, sample publicity releases for print and electronic media, other sources for assistance in creating a media release and a listing of Communications follow-up questions that you should answer to help assess the effectiveness of your campaign on the target audience.

MEDIA TIPS

1. Plan Ahead. Construct your media campaign as far ahead as possible. Most media resources require several weeks advance notice of upcoming events for their internal scheduling. If you leave your publicity attempts to the last minute, chances are high that they will never even get in print or on the air. In order to find out exactly how much lead time your media contacts require call ahead and inquire.

2. Make It Interesting - Unique. Try to be original not only in your ideas for the program or event, but in your presentation of the program or event. Creativity is supposed to be one of the hallmarks of school art, so try to be creative in your publicity campaign.

3. Make It Easy. Don't expect the media representative to handle details of your publicity. Do as much of the actual work as you can.

4. Follow-up on Initial Contacts. A written request for media coverage in the form of a publicity release or notice becomes much more effective if it is followed by a phone call or personal visit. Use these personal contacts to develop a working relationship with those in the media who typically cover the arts and/or education.

DESIGNING MEDIA RELEASES

The following list should prove useful when you set out to publicize some aspect of your school art program.

1. Emphasize the unique qualities of your event. Examine every way in which you can make the subject of your campaign interesting enough to attract media coverage.

2. Write a clear, concise and informative publicity release. Be sure to include vital statistics like the: event title, date, beginning and ending times, location, rain dates if applicable and the name and phone number of a contact person to whom the members of the media can turn for additional information (Sample releases are contained later in this chapter; be sure to look at their format as well as their content).

3. Compile a mailing list of all members of the media who could be interested in covering your event. It shouldn't take very long to secure the names or titles and addresses of those individuals on local television stations, local cable television stations, local radio stations, educational television and radio stations, public affairs and editorial broadcasts, community oriented talk shows, local news broadcasts, daily newspapers, neighborhood newspapers, minority or ethnic group newspapers, regional magazines, state magazines, city magazines, trade press publications, the local chamber of commerce and even alumni magazines who are responsible for promoting or reporting community events. Make sure that each of these individuals receives a copy of your publicity release.

4. When dealing with the print media, make every effort to include photographs with publicity releases whenever possible. Publications always seem to be more inclined to lend space to a media release that is accompanied by good visuals. Accompany each photograph with a concise caption that is taped to bottom of each image.

5. When dealing with the electronic media try to make a representative of the event (generally yourself) available for interviews. If you do not feel particularly comfortable as a spokesperson, take along a student or two to help you share the burden.

SAMPLE MEDIA RELEASES

Dealing with the media almost always seems tougher and more complicated than it really is. Keep in mind that these people are always looking for items to include in their publications or programs. So expect to become very popular with these individuals if you can provide them with interesting information.

After you have opened the lines of communication with members of the media be sure to keep those lines of communication open. When someone in the media does a particularly good job in covering something you have initiated, make sure you send an acknowledgment or thank you for their efforts on your program's behalf.

Here are some brief examples of releases that follow typical news release and television spot formats. Try to follow these formats closely. The less work the people in the media have to do to get your information in shape to print or broadcast the greater the chances are that you will actually see it in print or on the air.

PROMOTING SCHOOL ART

Publicity Release for Print Media

CONTACT: Pablo Picasso, Chairperson
Art Department
Guernica Middle School
100 S. Maine Street
Gettysburg, VA 11111
555-1212

FOR RELEASE: March 1, 1987

LOCAL SCHOOL SPONSORS ARTS JUBILEE

Mime artists, strolling minstrels, contemporary jazz dances, a storyteller, a printmaker and a variety of exciting demonstrations will transform Weeping Willow Park into a joyous setting for the third annual "Arts Jubilee" on March 20, 1987 from 9 A.M. until dusk. Sponsored by the Art Department of the Guernica Middle School, the celebration will feature craftsman demonstrating their techniques, performing and visual artists, ethnic food tasting booths and participatory events for people of all ages.

According to Jubilee Coordinator, Pablo Picasso, this year's celebration involves many resources within our community. Mr. Picasso

commented, "The increased participation of students, service organizations, civic clubs and the Guernica Middle School P.T.O. has resulted in the most comprehensive schedule of activities we have ever presented."

In addition to the works and demonstrations presented by our local artists, a special exhibition of student art work from the Guernica Middle School will be featured as one of the culminating activities of National Youth Art Month. Youth Art Month is sponsored by the National Art Education Association, a 12,000-member professional association. Student artists will also be conducting workshops for those interested in learning how to appreciate and respond to works of art.

So come early and plan to stay late. The third annual Guernica Middle School Arts Jubilee is sure to have something to please everyone.

// // //

Publicity Release for Radio or Television

CONTACT: Pablo Picasso, Chairperson
Art Department
Guernica Middle School
100 S. Maine Street
Gettysburg, VA 11111
555-1212

THIRD ANNUAL GUERNICA MIDDLE SCHOOL ARTS JUBILEE

FOR USE MARCH 1 UNTIL MARCH 20

Time: 30 Seconds
Words: 69

Bring your family and meet your friends at the third annual Guernica Middle School Arts Jubilee on March 20th at Weeping Willow Park. Demonstrations, exhibits, dancing and refreshments will highlight the day which begins at 9 A.M. and continues until dusk. The jubilee is sponsored by the Art Department of Guernica Middle School as part of its participation in National Youth Art Month and many local merchants. Admission is free.

# # #

Sample Thank You Letter for Media Coverage

Mr. Jack Kerosene
News Director
KLIP-TV
1212 Meeting St.
Gettysburg, VA 11111

Dear Mr. Kerosene:

Please let me take this opportunity to thank you and your fine crew of reporters and technicians for the wonderful coverage the KLIP News Team gave our recent "Arts Jubilee."

As you, and now your viewers well know, we broke all of our existing attendance records at this year's jubilee. The members of the Art Department, as well as the students of Guernica Middle School, realize that much of our event's success was due to the wonderful coverage you and your staff gave to our celebration through the public service announcements before and the news coverage during the jubilee.

We are already beginning to make plans for next year, and we will be in touch as things become finalized.

Thanks again for helping make the Third Annual Guernica Middle School Arts Jubilee such a rousing success.

Sincerely,

Pablo Picasso, Chairperson
Department of Art

March 22, 1987

SOURCES FOR ASSISTANCE IN DEALING WITH THE MEDIA

Many school districts employ a District Public Information Officer whose major responsibility is to cultivate good relations with the media. If you are lucky enough to have such a resource in your district you should ask for help in achieving coverage for your program. Remember, this individual needs things to report to the media, and your school art program could become a major source for this person to use in developing good school/community public relations.

Parents can also be a valuable resource in achieving your media coverage goals. Poll your students to find out if any of their parents hold media positions that could open up opportunities for increased coverage of your program.

Use the same strategy in relation to the spouses of your fellow teachers. Occasionally, the spouse of one of your peers will be able to lend a hand in getting your relationship with the media started. Keep in mind however, that once someone does you this kind of favor you must not abuse the contact by expecting more than an initial introduction.

Finally, don't overlook your students as sources for initiating and continuing good media relationships. At the very least, your students should become "school art reporters" who write articles or columns for school and even local newspapers. One very public and convincing way we can begin to promote the study of art in school as a discipline is to provide the populace with tangible evidence that school art does more than just develop technical skills with materials.

COMMUNICATIONS FOLLOW-UP QUESTIONS

After the event, presentation or exhibition that you have so diligently organized, supported and publicized takes place, the final step in dealing with the media involves asking a series of follow-up questions to assess the effectiveness of your PR efforts. You don't have to hire a Washington DC based firm to get some vital information which can

help you in future efforts.

1. Did you reach the audience you targeted when you created your media campaign? How do you know? If you did not reach your target audience, was this failure due to conflicts caused by event scheduling, poorly designed communication or communication that was somehow aimed in the wrong direction?

2. Was your communication effective in terms of the amount of exposure your event received in relation to the time and effort you put into it?

3. How timely was the campaign? Did your message arrive too soon, on time, or too late for maximum effect?

4. How receptive were the members of the media to your releases? If you discovered resistance to your campaign, was it do to the quality of the releases or the attitude of those charged with covering the event?

CHAPTER FIVE

FACTS AND FIGURES ABOUT SCHOOL ART: SOME FINAL OBSERVATIONS

Support for school art programs has been on the increase for at least the last five years. The recently published document, A National Survey of Art(s) Education, 1984-85 (Mills and Thomson, 1986) clearly documents this trend. Among the more uplifting observations listed by the authors were:

- arts staffing in State Departments of Education has increased;

- nearly 3/4 of the State Departments of Education have developed or are developing a position paper on arts education;

- more than half of the states have developed an arts education network;

- only three states lack specific certification requirements in art;

- between 40% and 50% of the states now include an arts education graduation requirement at the secondary level.

- states and school districts are now placing greater emphasis on the arts, including, but not limited to, increased requirements at all levels, inclusions of the arts in statewide goals, change in curricula direction, formation of special schools for the arts... (p. 2)

For some time we have been aware of the American public's enduring support of the arts, but rarely have we felt that this support extended to the arts

as an integral part of the educational system until now. The Americans and the Arts, 1984 the fourth in a series of nationwide surveys conducted by the National Research Center of the Arts uncovers and serves to amplify some trends that are of vital importance to art education in America. Among the most important findings noted in this study were the following:

1. A solid majority of Americans feel that the arts should receive support from government, public and private sources. This majority has increased steadily for the past fifteen years.

2. Instead of seeking a reduction in public spending for the arts as has been supported by the present Administration, most people favor increased public spending at every level.

3. Amazingly, a majority of Americans (61% to 38%) would agree to pay an additional $15 per year in Federal taxes to help support the arts.

4. "A nearly unanimous majority of adult Americans, 91%, believe that children in school should 'be exposed to theatre, music, dance, exhibitions of painting and sculpture, and similar cultural events.'" (NRCA, 1984, p. 28)

Given this strong trend toward increased public support for the arts even during the economically trying years of the early 1980's we, as art educators, must be concerned by our lack of success in winning more influential converts within the ranks of educational and political decision makers.

These decision makers include anyone with the power to influence funding and other support for school art programs. This elite group includes everyone from the school principal, the local school board, the state department of education, the state

legislature, the mayor of your city, the state governor and on up through the various levels of the federal government. By far and away however, the majority of this **purchasing power** remains at the local level, with the very individuals to whom we have the most direct access and potential influence.

Yes, strange as it may seem, educational and political decision makers are people. They have preferences and opinions and these preferences and opinions are subject to change when they are presented with new or convincing information. They also are accountable to a higher authority, and are usually anxious to point to improvements and other accomplishments of their school or school system when they are required to report to that authority.

In order for our marketing efforts to become successful we must accomplish the following:

First, art educators need to become more specific in identifying the targets of their marketing activities. We must find out who in each of our individual situations has the purchasing power to actually make decisions that are critical to the funding of our programs.

Second, once the specific decision maker we wish to influence has been identified, we must strive to open lines of communication with that individual in the hope of agreeing upon some common goal for your school art program that serves to: a) make that decision maker's job easier, or b) make the school or school system look better in the eyes of the community (Dunn, 1984).

Opening lines of communication between art educators and the decision makers that they wish to positively influence leads to the establishment of commonly shared goals that the decision maker and the art teacher strive to reach together. This almost automatically insures that the efforts of the art teacher will be seen in a positive light by superiors.

In seeking to increase levels of support from educational or political decision makers art teachers must realize that they must learn about the concerns, frustrations, problems and goals of the targeted

decision maker as they attempt to educate that decision maker about the ways in which the art program can help alleviate operational problems while achieving educational goals. If art teachers become successful in building the level of empathy that is necessary for this process to become significant, then some very worthwhile things can occur. Communication among art teachers and/or professional art organizations and educational decision makers leads to a working knowledge of one another's professional concerns and contributions to the educational environment. Knowledge of one another's contributions ultimately breeds respect.

In the end, increased knowledge among educational decision makers and art educators also leads to closer scrutiny from the very individuals we wish to garner both testimonial and financial support. There can be little doubt that some school art programs owe their existence to the fact that the educational decision makers responsible for overseeing their function are consumed by other, more pressing concerns.

Advocating or even marketing the school art program should not be viewed as another panacea; another bandwagon for our field to ride until the wheels come off. There are risks involved in becoming visible, but they are worth it. We must continue to strive for excellence and maintain high standards of performance in our classrooms as we seek to enter the educational mainstream. If we fail to keep this thought uppermost in our minds when we begin to engage in marketing strategies then we will be guilty of making the same mistake arts advocates have made in the past. As art educators we are entering a period of tremendous potential for growth. We possess the skills, knowledge and desire to succeed. With the addition of a marketing model for promoting school art we now possess a practical approach for gaining admittance to the inner circle of the educational mainstream.

We are entering a special time in education, an era of re-birth that occurs all too infrequently for fields like ours. The next few years present a

"window of opportunity" for school art programs that we dare not squander. Our commitment to the advancement of school art has never been in question. We have simply never been given the tools with which to work our way into the educational mainstream. This monograph seeks to redress that situation by providing the members of our field with strategies to employ to make school art indispensable to those who have a hand in directing public education. Now that the methodology has been presented, it is up to each of us to take up the challenge; it is up to us to take charge of the destiny of our profession.

Author's Note: Much of the material in this chapter was originally published in an article entitled, "Help! My Principal Just Burst My 'You Gotta Have Art' Balloon" in an issue of Design for Arts in Education.

REFERENCES

Academic preparation in the arts. (1985). College Board Publications, New York.

Americans and the arts 1984. (1984). American Council for the Arts. New York.

Dunn, P.C. (1986). "Help! My Principal Just Burst 'My You Gotta Have Art' Balloon." Design for arts in education. 87(2), 35-38.

Dunn, P.C. (1984). Public relations and the Visual Arts: Ten ways to improve your program's position in the educational system. Viewpoints: Dialogue in art education. Spring, 4-6.

Hatfield, T.A.(1983). An art teacher in every school? Whitehall Publishers, Columbia, SC.

Mills, E.A. and Thomson, D.R. (1986). A national survey of art(s) education, 1984-85. National Art Education Association, Reston, VA.

Potosky, A. (1984).Promoting school music. Music Educators National Conference, Reston, VA.

SUGGESTED READINGS:

RESOURCES AND BOOKS OF INTEREST

Available from NAEA:

Basic Art Skills Poster. Poster listing art skills students should develop in grades K-12. Provides a framework for curriculum design as well as an advertisement for your program.

Excellence in Art Education: Ideas and Initiatives by Ralph Smith. A response to the excellence in education movement spurred by the national education report "A Nation at Risk." This book interprets the concept of educational excellence for the purpose of restructuring teaching and curriculum design in art in grades 7-12.

K-12 Arts Education in the United States: Present Context, Future Needs - A Briefing Paper for the Arts Education Community. A monograph developed by the art, music, drams and dance education associations. The paper encapsulates many of the ideas that have evolved over the last ten years regarding the current context for local, regional and national decisions about K-12 education in the arts.

Purposes, Principles and Standards for School Art Programs. A position statement on minimum standards as well as recommendations for superior art programs at elementary and secondary levels. Covers items like personnel, curriculum, facilities, materials and budgets.

Quality Art Education, An Interpretation. A cogent document that convincingly scrutinizes each component of the NAEA goals and elaborates on the reasons for NAEA's position on art education.

Standards for Art Teacher Preparation Programs. Foster Wygant (Ed.) Guidelines for art teacher preparation formulated by NAEA and endorsed by the National Council for Accreditation of Teacher Education.

Other Readings of Note:

Barkan, M. (1955). A foundation for art education. Ronald Press, NY.

Beyond creating: The place for art in America's schools (1985). The Getty Center for Education in the Arts, Los Angeles.

Brittain, W.L. (1965). Creativity and art education. NAEA, Reston, Va.

Clark, G. and Zimmerman, E. (1978). Art/Design: Communicating visually. Art Education, NY.

D'Amico, V. (1940). The visual arts in general education. D. Appleton-Century, NY.

Dewey, J. (1934). Art as experience. G.P. Putnam, NY.

Dorn, C.M. (1977). Report of the NAEA Commission on art education. NAEA, Reston, VA.

Dow, A.W. (1912). Theory and practice of teaching art (2nd ed.). Teachers College Press, NY.

Eisner, E.W. (1972). Educating artistic vision. Macmillan Co., New York.

Eisner, E.W. (1974). Conflicting conceptions of curriculum. McCutchan Publishing Co., California.

Eisner, E.W. (1976). The arts, human development and education. McCutchan Publishing Co., California.

Eisner, E.W. (1982). Cognition and Curriculum. Longman, NY.

Eisner, E.W. (1987). The Role of Discipline Based Art Education in America's Schools. Getty Center for Education in the Arts, Los Angeles.

Eisner, E.W. and Ecker, D. (1966). Readings in art education. Blaisdell Publishing Co., Waltham, MA.

Feldman, E. (1970). Becoming human through art. Prentice Hall, Englewood, NJ.

Feldman, E. (1972). Art as image and idea (2nd ed.). Prentice Hall, Englewood, NJ.

Getzels, J.W. and Jackson, P.W. (1962). Creativity and intelligence. John Wiley, NY.

Gibson, E.J. (1969). Principles of perceptual learning and development. Prentice Hall, Englewood, NJ.

Greenberg, C. (1961). Art and culture. Beacon Press, Boston.

Guilford, J.P. (1961). Creative thinking in children of junior high level. University of Southern California Psychological Laboratory Reports, Los Angeles.

Hardiman, G.W. and Zernich, T. (1974). Curricular considerations for visual arts education. Stipes, Champaign, IL.

Hastie, R.W. (1965). Art Education: Sixty-fourth yearbook of the national society for the study of education, Part II. University of Chicago Press, Chicago.

Hastie, R.W. (1969). Encounter with art. McGraw-Hill, NY.

Hathaway, W. (1972). Art education: Middle/junior high school. NAEA, Reston, VA.

Herberholtz, B. and Hanson, L. (1985). Early childhood art. (3rd ed.). Wm. C. Brown, Dubuque, IA.

Hubbard, G. (1967). Art in the high school. Wadsworth, Belmont, CA.

Hurwitz, A. (1972). Programs of promise-Art in the schools. Harcourt Brace, NY.

Hurwitz, A. and Madeja, S. (1977). The joyous vision. Prentice Hall, Englewood Cliffs, NJ.

Kellog, R. (1967). The psychology of children's art. Random House, NY.

Kepes, G. (1944). Language of vision. Paul Theobald, Chicago.

Lally, A. (1961). Art education in the secondary school. NAEA, Reston, VA.

Lanier, V. (1976). Essays in art education: The development of one point of view (2nd ed.). MSS Educational Publishing, NY.

Lanier, V. (1982). The arts we see: A simplified introduction to the visual arts. Teachers College Press, NY.

Lansing, K. (1974). Art, artists and art education. McGraw-Hill, NY.

Lindstrom, M. (1970). Children's art. Univ. of CA Press, Berkley.

Lowenfeld, V. and Brittain, W.L. (1982). Creative and mental growth (8th ed.). Macmillan Co., NY.

Luca, M. (1968). Art education: Strategies of teaching. Prentice Hall, Englewood Cliffs, NJ.

Madeja, S. (1969). Exemplary programs in art education. NAEA, Reston, VA.

McFee, J. K. (1961). Preparation for art. Wadsworth, San Francisco.

Michael, J. (1964). Art education in the junior high school.NAEA, Reston, VA.

Michael, J. (1983). Art and adolescence. Columbia Teachers College Press, NY.

Murphy, J. and Jones, L. (1978). Research in arts education: A federal chapter. Office of Education, Department of Health, Education and Welfare, Washington, DC.

National assessment of educational progress. Art and young Americans, 1974-79: Results from the second national art assessment. (1981). NAEP, Denver.

National assessment of educational progress. Attitudes toward art: Selected results from the first national assessment of art.(1978). NAEP, Denver.

Pappas, G. (1970). Concepts in art education. Macmillan, London.

Paterakis, A.G. (1972). Art education: Senior high school. NAEA, Reston, VA.

Piaget, J. (1976). The grasp of consciousness (translated by S. Wedgewood). Harvard University Press, Cambridge.

Read, H. (1956). Education through art. Pantheon Books, NY.

Schafer-Simmern, H.(1950). The unfolding of artistic activity. University of California Press, Berkley.

Smith, R.A. (1966). Aesthetics and criticism in art education. Rand McNally, Chicago.

Toffler, A. (1973). The culture consumers. Random House, NY.

Torrance, E.P. (1962). Guiding creative talent. Prentice Hall, Englewood Cliffs, NJ.

Wachowiak, F. and Ramsey, T. (1971). Emphasis art. International Textbook Co. Scranton, PA.

Wachowiak, F. and Hodge, D. (1970). Art in depth: A qualitative program for the young adolescent. International Textbook, Scranton.

Wertz, M. (1970). Problems in aesthetics: An introductory book of readings (2nd ed.). Macmillan, NY.

Ziegfeld, E. (1961). Art for the academically talented student in the secondary school. NAEA, Reston, VA.

Ziegfeld, E. and Smith, M.E. (1944). Art for daily living: The story of the Owatonna Art Education Project. University of Minnesota Press, Minneapolis.